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Grids: Their meaning and use for federal designers

National Endowment for the Arts





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Massimo Vignelli

Grids: Their meaning and use for federal designers

Based on a presentation to the Second Studio Seminar for  
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National Endowment for the Arts



## About Grids

The Federal Design Improvement Program, National Endowment for the Arts, recommends the grid as a device that can save the government time and money and take the guesswork out of graphic communication. It has been used successfully for many years in the commercial sector and is fast becoming a design resource throughout government.

*What is a grid?* The NASA standards manual defines it as "a predetermined understructure that the designer can employ to give the publication cohesive style and character. It is a great organizer of material . . . and will save countless manhours in execution."

Besides NASA, scores of Federal agencies have established the grid as a framework for their overall communication systems.

*Do grids restrict designers?* No. On the contrary, they are considered as an aid to the creative process. The Labor Department standards manual states: "The grid system is not intended to restrict design creativity. Rather, the various grids will assist the designer in organizing the visual information in the most effective manner."

#### About the Author

Massimo Vignelli was born in Milan in 1931 and studied at Brera Academy of Art, Milan, and the School of Architecture of the University of Venice.

He has been a member of the Italian Association for Industrial Design (ADI) since its founding in 1956 and served on its Board of Directors from 1960 to 1964.

In 1967 he was elected a member of the Alliance Graphique Internationale.

From 1961 to 1965 he was a member of the Study Group of the International Council of Societies of Industrial Design (ICSID); in 1976/77 he was President of the American Institute of Graphic Arts and Vice President of the Architectural League of New York (1973-1977).

Currently he is a Trustee of the Institute for Architecture and Urban Studies.

Mr. Vignelli has taught at the Institute of Design of the Illinois Institute of Technology, Chicago (1958-1959), and the Design Schools of Milan (1960-1964) and Venice (1962-1964), the School of Architecture of Columbia University, New York (1967-1968), and the Philadelphia College of Art (1969), and he has been Andrew Mellon visiting professor at Cooper Union in New York.

His awards include the Towle Silversmiths Fellowship for product design (1957), the Compasso d'Oro for product design (1964), and the Grand Prix Triennale di Milano for graphic design (1964).

Examples of his graphic and product design are in the permanent collection of the Museum of Modern Art, New York. A traveling exhibition of his work has been organized by the Museum.

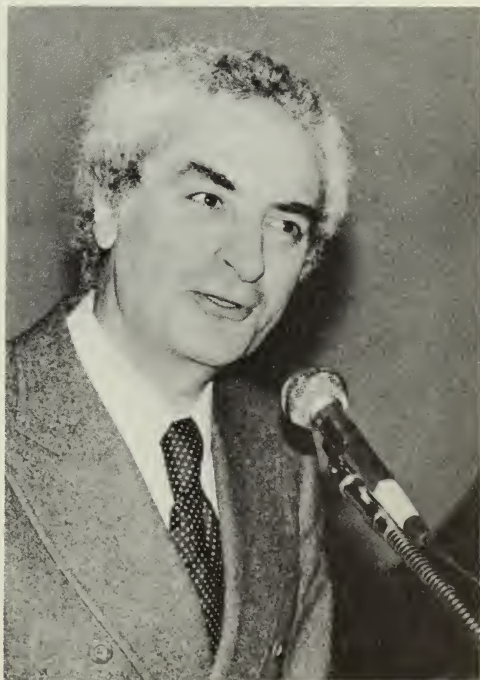
In 1960, Mr. and Mrs. Vignelli established the Massimo and Lella Vignelli Office of Design and Architecture in Milan, as consultant designers for graphics, products, furniture and interiors for major European companies and institutions.

Mr. Vignelli's work is represented in numerous significant design magazines and books in the United States and abroad.

In 1965, he cofounded Unimark International, a corporation for Design and Marketing, of which he was a Director and Senior Vice President for Design.

Since 1971, he has been President of Vignelli Associates, New York, with liaison offices in Paris and Milan. The firm is currently involved in design of corporate graphics, publications, architectural and transportation graphics, packaging, exhibition interiors, furniture and products for both American and European companies.

Mr. and Mrs. Vignelli were awarded the 1973 Industrial Arts Medal by the American Institute of Architects.



All the work I do is based on grids. I can't design anything without a grid. I am so accustomed to using a grid that I use it for everything, even for stationery. The grid provides the tool for quick solutions. Without a grid I'm desperate; I have no starting point. With a grid I can do a 150-page book in one day—layout, sketching, every picture in it; without sketching I can do a 300-page book in one day. Without the grid I couldn't do it.

A grid is nothing more than a tool. Once accustomed to using that tool, a designer can use it very profitably. I know that particularly in this country, where people are not trained to use grids, there is a certain amount of fear about this tool and how to use it. Generally speaking the grid is a great help not only for qualified super-professionals, but for anyone just out of school. It's much easier to arrive at a good, civilized, professional design with a grid than without a grid. The grid makes the designer the master of his own tools, which are defined for each new project. It's a great thing. The designer can choose the most appropriate grid for the job or work with a grid that is already established, knowing that it has been devised to cover certain contingencies, a certain range of problems. That grid can be used appropriately in the way that best fits one's own taste.

One of the first considerations in establishing a grid is the nature of the material that must be designed. In establishing the grid, the designer must know whether the material will be text only or heavily illustrated. In each case the grid must be designed in a specific way. If the material is mostly text, the grid will be based on picas; if the material is mostly photographic, it will be organized in inches. There is still this tremendous nonsense that two major areas in the preparation of printed matter are working with a completely different set of standards: Photographers, engravers, binders all work with inches; printers work with picas. It doesn't make any sense, but that's the way it is for the time being.



The grid design must be related to the size of the material. If the material is mostly photographic, and the photographs are mostly rectangular, obviously the grid design will not be based on squares, because then every page will be a problem. A rectangular photograph will probably dictate a rectangular grid. If most of the material is square, then the grid will have to be square. If the photographs are both rectangular and square, the grid must be a grid for all seasons; it must represent a compromise.

The next decision is the number of columns. A grid of four columns gives great flexibility. For instance, there can be two columns each two modules wide, or there can be one column for illustration and then three columns for text. There can be any number of variations of that kind.

Then an area is assigned for headlines. The headline can be placed with a large body of text, leaving a column of space perhaps for photographs. Placement will vary from job to job, from assignment to assignment, from need to need. The smaller the grid—that is, the more modules there are in the grid—the greater the designer's freedom. The larger the module of the grid, the less the freedom. If the grid is very small, however—like graph paper—it becomes so flexible that the advantage is lost. Too much freedom is no order, and the opposite is just as bad.

When the project is completely designed, there is thus a sense of recurrence, of unity throughout. There is a sense that the book has been designed rather than piled up; it has been woven rather than just put together.

Change for the better with  
Alcoa Aluminum



## Alcoa

About ten years ago we were asked by the Alcoa Company to put some order into its advertising. A company of that size used (and is still using) five or six different agencies, among them some of the best agencies in the country. Although each agency was doing the best it could, no Alcoa image emerged from the advertising. It lacked unity. The advertising had a lot of diversity but no identity. One of the major issues in the design profession is to provide a subtle balance between identity and diversity.

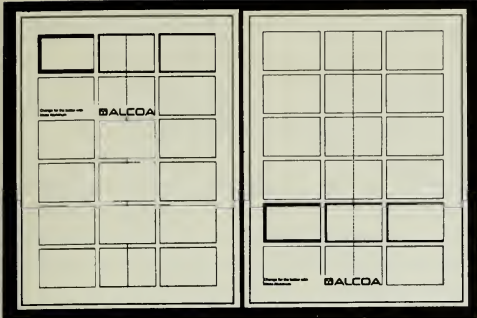
The first thing we did was to provide Alcoa with a set of grids and standards. We prepared a whole booklet for the art directors of the different agencies. In the booklet they could find a grid to fit each particular problem.

Then we coordinated the three elements, this trinity Alcoa had: the logo (Alcoa), the trademark, and the slogan. The slogan changes every few years; at that time it was "Change for the better with Alcoa Aluminum." We established a relationship between these elements.

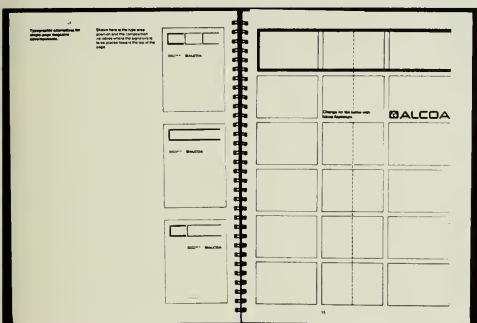
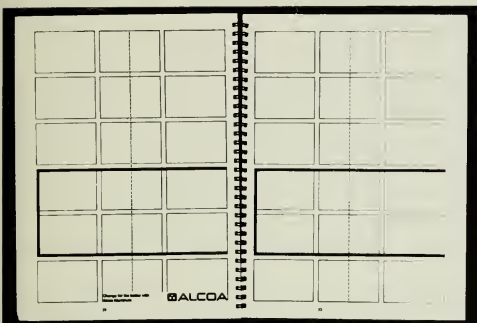
The designer Saul Bass created the Alcoa logo and prepared a corporate identity manual in which he developed many relationships between the trademark and the logo. The result of this was that the advertising agency used the trademark in relation to the logo in many different ways and thus diluted the effectiveness of that relationship. It's rather important that certain elements, such as trademarks and logos (although I don't believe too much in trademarks or logotypes), be used in a consistent and recurrent manner. Again, grids will help. Grids are, as I said, nothing but a tool. Establishing a relationship between these elements becomes a tool.



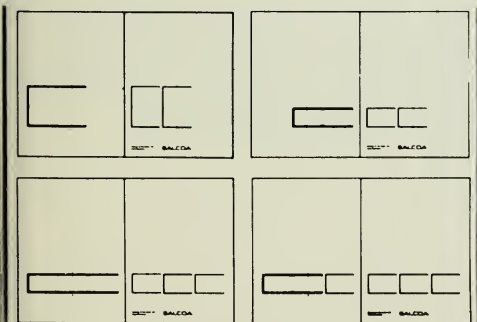
We developed a grid for the typical Alcoa magazine advertising page. There is a position for the signature, the slogan, and the trademark and logotype; then there is the area for the copy and the area for illustration.



We showed all kinds of possibilities in the booklet. For instance, we indicated that the headlines would be in the area delineated by the bold line and the copy in the area marked by the thin line. Alternatively, there could be a very large title, the signature could be moved from top to bottom, or the bottom area could be used for a spread. There is this freedom within the grid.



Again, if more area is needed for illustration, there is a range of alternative arrangements to choose among. The booklet we prepared shows literally hundreds of different possibilities. A choice of any one of these combinations puts the design consistently into a program.



Peabody's aluminum haulers carry up to 500 extra tons per shift.



Peabody's aluminum haulers carry up to 500 extra tons per shift.

Change the way you work. **ALCOA**



We have some examples of the ads before and after. We took some ads as they were done by one of Alcoa's agencies. The signature was buried at the bottom of the text. The text was printed in a very large size type, which is unnecessary, because a magazine is read at a distance of about a foot, at the most a foot and a half, depending on the size of the type, but it doesn't need a type so large. That kind of size is comparable to an emotional value. It's like turning on the loudspeaker. We thought at the time that there was no need for Alcoa to resort to this kind of advertising technique; it could use a different approach. We suggested a certain size for headlines, a certain size for copy, and so forth. One thing we didn't like and wanted them to keep away from was faddish handling of typography in their ads. Within a program of this kind, which it was our task to coordinate, it becomes important to provide tools and means to keep the image of this company above and beyond any kind of fad.

In our approach the concept of identification came first. We were much more interested in letting the reader know first that it was an Alcoa ad and then leading the reader into the text.

We also showed alternative arrangements to satisfy Alcoa's different needs. Sometimes the designers can work out the ad using only some text and the signature, or they can use text, the signature, and illustration.



We are working hard to make the aluminum industry more efficient and profitable.

Aluminum is the most versatile of metals. It is strong, lightweight, and corrosion-resistant. It is used in a wide variety of applications, from aircraft to household products.

Change the way you work. **ALCOA**

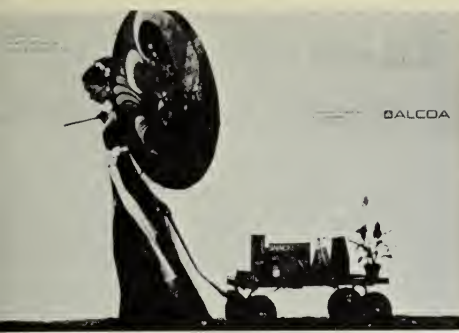
With only 20% of the energy required to produce steel, aluminum is the most efficient metal in the world.

Let us show you how to get the most out of your aluminum. We can help you with every step of the way.

With your help, we can make the aluminum industry more efficient and profitable.

**ALCOA**





Now let's take a look at the beginning of the program, starting with an ad done by one of Alcoa's agencies. With few exceptions, such as the indentation in the copy, the ad could have been done by us. In a sense this is proof that a program set up properly will yield good results no matter who is working with it.

This is an extremely important detail, particularly at the level at which a new program is being set up. There is no way to know who will be implementing the program in the future, but there should be some assurance that the original good program will not be wasted by temperamental designers who are more interested in expressing themselves than in solving the problem with which they must deal.

Naturally, when we started to do this, there was a tremendous reaction among the agency people. The agency people had never worked with grids before. All the art directors had exactly the opposite kind of background. One art director resigned from the account because he said he didn't want to work with the grids. He felt that the grids were a tremendous restraint.

Other people, however, began to use them. At the beginning I went to Pittsburgh about once every month or two for training sessions with the art directors on the use of this tool. Then I didn't go there for some time, and then I went once a year. The intriguing thing was that after a year I walked into one of the agencies, and while I was waiting I looked around and discovered they were using grids, the same kind of grids, for other clients. They had become so accustomed to working with grids, they finally understood their value, and they were using them naturally. Grids are a way of life, so to speak.



Another ad done—again, I don't know by whom—conforms exactly to the format established, and I think it still has a nice advertising impact. In other spreads we can also see the same format. These examples show the possibility of using any kind of technique.

This becomes particularly interesting in light of today's developments. I think one of the greatest changes between the 1960s and the 1970s is what I call pluralism. By that I mean, in the last five or six years we have been through an age of permissiveness that has freed us from the previous constraint of using only one kind of visual language. I remember when things had to be designed in a Swiss style or the designer was pretty much dead, or nonexistent, or an irrelevant person.

I think the greatest thing right now is that designers can design anything the way they want it, the way they feel is most appropriate, and they have all the tools. Illustration is terrific today, photography has achieved great heights, and design can master all things at the same time.

The concept of pluralism as it exists today is a very healthy and very helpful attitude, but it can only work if it is based on solid discipline. With that kind of structural discipline in graphic design, anything is possible; without it there is chaos.

In another example we see an illustration of a certain kind, probably not so good as the other one but still efficient. I don't know who did it. It's the greatest satisfaction to see that this program has been very well implemented over the years. It's now in its tenth year, and they're still using it, with some exceptions here and there.

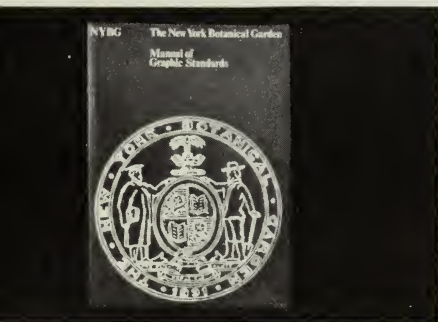




That again is part of what I suggested to them. I once had a meeting in Pittsburgh with all the art directors from all the agencies, and they asked if they always had to use the grids. I told them to be careful with the grid or they would find themselves trapped with it. The message would be sacrificed to the grid itself.

The grid is like a cage in which there is a lion (the message) and a lion tamer (the designer). If the tamer is good, he can master the lion long enough, but eventually, in order to survive, even the best tamer must get out of the cage or the lion will eat him up.

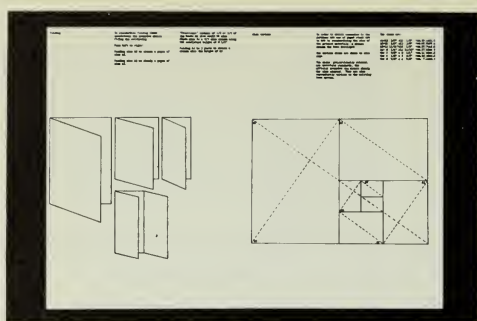
If the grid is used too long—when it's not appropriate, when it's not necessary, or when it's done purely mechanically—then the grid is going to bite; it's going to interfere with communicating the message. If the designer knows when it's time to go in and out of the cage—when it's time to use the grid or to leave it behind—then the grid really helps and is a marvelous tool to work with.



#### New York Botanical Garden

We were asked by the New York Botanical Garden to develop a corporate identity. This was a particularly interesting assignment, because the New York Botanical Garden is a glorious institution with a great library; it's a nonprofit organization, for which I have a penchant. There is a great sense of satisfaction in working for a nonprofit organization that working for a profitmaking organization never gives.

We developed a minimanual of graphics standards for the Botanical Garden. In the 1960s, this manual would probably have been more than a hundred pages, telling us everything. A minimanual for a nonprofit organization such as the Botanical Garden gives a tremendous opportunity to get down to the bones, to give the essential information and skip all the superfluities.



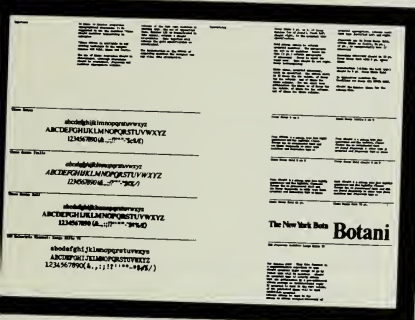
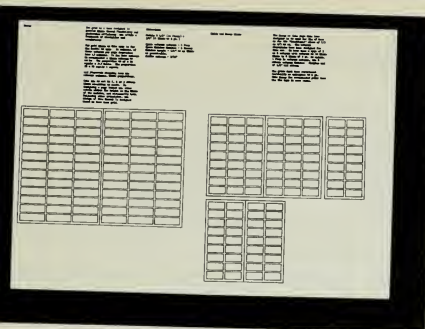
One of the first things we did for the Botanical Garden was to standardize paper sizes. Before we made our recommendations, they used all kinds of sizes, which resulted in tremendous waste. There's no point in using different sizes just because different jobs seem to call for different sizes. Taking into consideration a long-range program, consistency, filing, retrieving the information, and saving money, standardization is a primary concern. Standardization makes even more sense for people involved with the government.

Sooner or later, the United States will also go to a metric system. Then there will be about six months or a year of total disaster. During that time we will never know how many centimeters equal an inch and what fraction of an inch equals a centimeter. But at the end, we will find out that it's all for the better, and we will have conformed to the international sizes, which happen to be much nicer. The basic stationery size in America is  $8\frac{1}{2}$  by 11 inches. The international size is  $8\frac{1}{4}$  by  $11\frac{11}{16}$ , and that dimension is a fabulous proportion: It's the golden proportion.

One of the first things we did for the Botanical Garden, of course, was to standardize the paper sizes for all its printed matter into the international size. So by the time these sizes are adopted nationally, the Botanical Garden will already be using them. Since it's a scientific institution after all, the directors really welcomed the idea of conforming to the international standards.

The manual illustrates the different sizes, the way they work in relation to each other, and some of the basic folds.



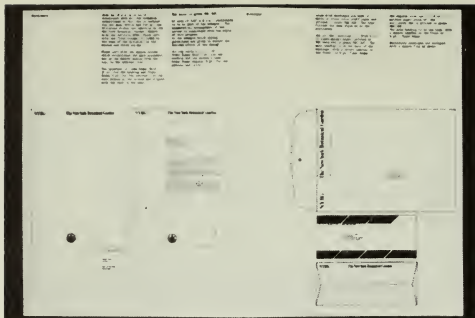


The Botanical Garden's needs are very variable. Sometimes the photographs used are 8 x 10 and sometimes 24 x 36. Sometimes the photographs are square, such as Rolleiflex prints. Most of the material falls into one of these categories, so there is less cropping to do. This saves time, and it saves the photographer anger, too.

One of the items of the standardization program is the typeface to be used. It's much easier to set standards for items like that than change all the time. The choice of a typeface should be based not only on graphic or aesthetic considerations, but also on economic considerations.

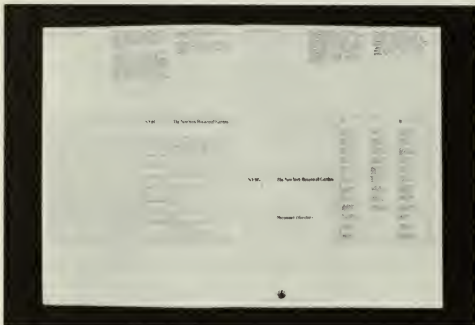
We have some examples of Times Roman in different combinations of roman, italic, and bold, juxtaposed against typewriter type. Now typewriter type—particularly for a nonprofit organization—could substitute beautifully as a typeface, particularly if there is an established set of standards. The text is typed on the typewriter (which is just a desk-top typesetting machine, FOR FREE), then reduced either by Xerox or by photostat to a conventional book point size. Reduced to eight or nine points, as it would be for a book, a magazine, or a newspaper, typewritten copy doesn't look like correspondence anymore; it begins to look like a typeface. As a matter of fact, it's even better than a typeface, because it doesn't have any particular emotional value attached to it.

The other great aspect of typewriter type is that it stresses the structural element of design. We didn't really wake up one morning to the realization that typewriter type had a wonderful structure. After a few years of using the typewriter as an economical means of typesetting, we came to perceive that typographic design is basically structural and not emotional. The manual itself, by the way, uses typewriter type for the text.



The Botanical Garden's stationery is also organized with a grid, a three-column grid. The first column has the initials, the second and third have the signature of the New York Botanical Garden. The address and message appear from the fold down, with the symbol at the bottom of the second column.

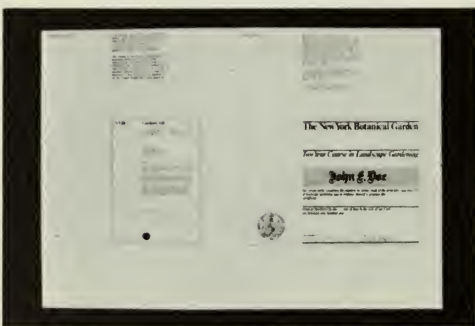
This is a very clear approach. By shifting the text to the two right-hand columns, a sense of order and also a sense of identification are created that are stronger than those created by the usual inch-and-a-half or two-inch margin.



The Botanical Garden, like all institutions, has all kinds of forms. We designed a grid for all the forms based on typewriter spacing. There is vertical spacing and a four-pica horizontal modulation. This gives a vertical reference that relates to the basic three-column structure of the grid.

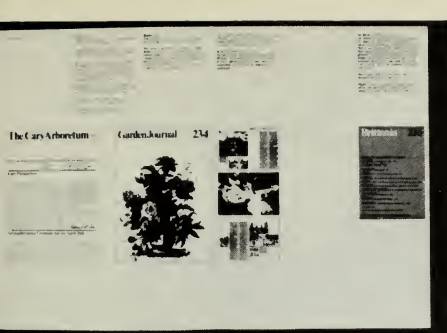
We also established certain criteria for thick and thin lines to separate the text within a form. Everything else is typewritten, reduced, and placed in position, so it can readily be filled in either by hand or by typewriter.

The directory is also done on a typewriter so that it can be changed without crying over the cost of resetting all the type. The typewriter is used for all the message parts. Type is used, however, for identification elements that relate to the overall institutional image.

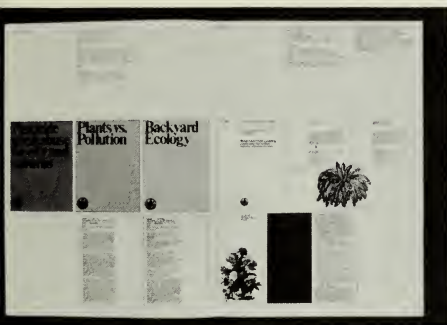


The Botanical Garden awards diplomas for courses it offers. The design of the diploma is all celebration.

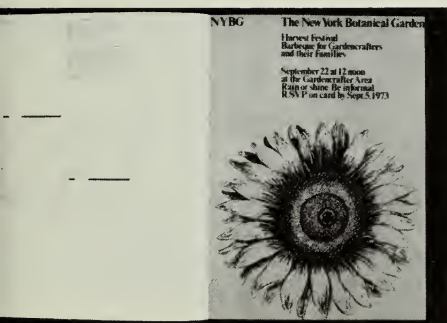
We also designed a stationery variation for other activities within the Botanical Garden that can have their own identification.



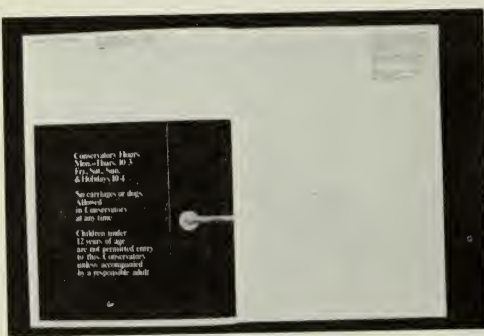
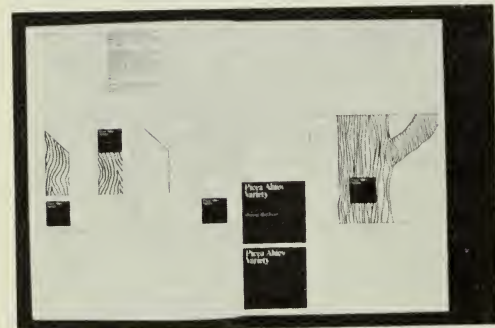
We decided to use the three-column grid for the newsletter and the magazine, also. We can see the different layout possibilities in these applications. Everything is much more disciplined. There is a space at the top for running titles, for headlines, and for everything else. The grid helps to position things. If these things had to be laid out without a grid, it would be really difficult to know where to position them. This kind of tool provides a frame of reference, a reference point.



We did some booklets for the Botanical Garden that also follow the standards—all typewriter inside, with press type for the outside. This is another project that can be produced inexpensively.



We designed a grid for posters, allocating space for illustrations, space for text, and space for identification. We provided an alternative format to give flexibility. We showed one poster in the manual as an application of the way this goes together.





## Fort Worth Art Museum

Another project was the graphics for the Fort Worth Art Museum. Every year the museum chooses a different designer for its graphics so that it can build up a collection of different approaches. In 1976, Vignelli Associates was chosen to do the graphics.

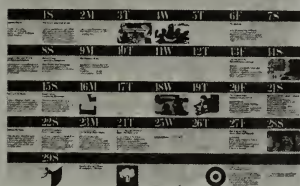
First we selected a typeface, in this case Century, which I happen to like very much. Century is a rather ambiguous typeface. It's a classic type, but at the same time it's not. It was designed in 1894 for Century magazine, so it's eighty-four years old, but it's still good. The only problem with this type is that it has been made by many different foundries and is very inconsistent in its cut, so it is particularly difficult to find the right one. While Century Expanded, the type we chose, is beautiful, Century Schoolbook seems to lack completely the flare and the grace of Century Expanded. Century Schoolbook is bold and spiritless. Century Expanded has elegance.

For all the Fort Worth Art Museum publications, including the monthly calendar and all the stationery, we established a format using a big black band. This happens to be a tool I use very often. Then on the calendar there are other black bands with the days in reverse, and there is an area for information.

Again, this is done with the discipline of a grid. There is space for ten lines—one line for the title, a one-line space, then another eight lines for text.

The back of the calendar has one event, and that in itself provides a kind of layout. Every month we change the color of the calendar. The design change is provided by the shifting of the events themselves. Again, identity is established by the format, and diversity is established by the events themselves.

### THE FORT WORTH ART MUSEUM



### THE FORT WORTH ART MUSEUM



S	M	T	W	TH	FR	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

These are small details. We are talking shop not great philosophy. But these little details do portray a philosophy, an attitude toward communication, and an attitude toward design and its integrity.

We also designed some posters for the museum's major events. Again, the big black band, the type and four-column basic structure, and the illustration playing free. It doesn't have to fit the grid, because otherwise it would be too monotonous. The grid can't be seen, but it's there. That's the beauty of the grid. When it can be seen, it's terrible.

## A black and white line drawing of a stylized, elongated face with a large nose, wearing a headband and a necklace, with arms raised in a gesture. The drawing is simple and expressive, with thick lines. The face is elongated with a large, prominent nose. It wears a headband with a circular ornament. The arms are raised, with the right arm bent at the elbow and the hand open, and the left arm extended. The drawing is positioned in the upper right quadrant of the page.

[illegible]



[illegible][illegible]

19

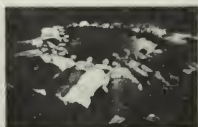
# PA'Q 1



## Introduction

Another example of inexpensive graphics, as I like to call them, is a Fort Worth Art Museum publication that is all done on the typewriter. It is typewriter type reduced, as we discussed earlier. This publication could be a real magazine, judged on its appearance. It's printed on newsprint and in the same fashion as a newspaper, so it has a margin, because we cannot have bleeds. The grid is three columns across and four modules in height. With the grid to help in filling in the spaces, everything can be related—rather than putting some things another quarter of an inch higher or lower—and then the whole thing begins to work beautifully.

The typewriter is just as good as anything else for setting type. From a distance typewriter type looks like any typeface. If that appearance is satisfactory, right away \$1,000 is saved by not setting type.



## The Kalevala



1 2 3 4 5 6

1. **LA VILLE DE PARIS**  
 2. **LA VILLE DE PARIS**  
 3. **LA VILLE DE PARIS**  
 4. **LA VILLE DE PARIS**  
 5. **LA VILLE DE PARIS**  
 6. **LA VILLE DE PARIS**

7 8 9 10

7. **LA VILLE DE PARIS**  
 8. **LA VILLE DE PARIS**  
 9. **LA VILLE DE PARIS**  
 10. **LA VILLE DE PARIS**



## SAINT PETER'S CHURCH

JYNSLITTER  
Summer 1976



SAINT PETERS CHURCH

### THE KEY



### Other Inexpensive Projects

Another inexpensive project we did was the graphics for St. Peter's Church in New York (for which we are also doing the interiors). We chose kraft paper in a size that fits a multilith. In this way we demonstrate how an institution with limited finances can approach an identification program using the most inexpensive production techniques, such as multilith.

Multilith accepts paper sizes up to 8½ by 17 inches. We took that size as a starting point and began to build the whole system of paper sizes and formats for different purposes, just as we did in the Botanical Garden manual. The only difference was that instead of doing it in the abstract, in terms of international standards as we did before, in this case we did it in terms of feasibility. So we developed a set of standards appropriate to their use and to the equipment available. There's no real reason why they should use much more expensive ways of printing when they can use multilith or even duplicator. I don't think a designer should feel restrained by designing projects to be reproduced by a duplicator. It's not what is done but how it is done that is really the soul of the design profession.

Another example of an inexpensive design is the church newspaper. Again, it is all done on the typewriter, either blown up or reduced and it looks like the real thing. It doesn't look like a cheap, homemade thing; it looks like a professional newspaper. It could be the *New York Times* in a sense.





# The Architectural League of New York

The Architectural League of New York  
 100 West 40th Street, New York, N.Y. 10018  
 Telephone: (212) 691-1234  
 Fax: (212) 691-1235  
 E-mail: info@aleny.org  
 Website: www.aleny.org  
 The Architectural League of New York is a non-profit organization dedicated to the promotion of architecture and the work of architects. It was founded in 1892 and is the oldest and largest of its kind in the United States. The League's mission is to support and promote the work of architects through various programs, including exhibitions, lectures, and publications. It also provides a platform for architects to share their ideas and experiences with the public. The League's headquarters are located in New York City, and it has a network of chapters and affiliates across the United States and internationally.

At the bottom of the page, there is a section for "DONORS" with a list of names and their respective donation amounts. The list includes names like "Mr. and Mrs. J. H. Smith", "Mr. and Mrs. R. L. Jones", etc., along with their donation amounts.

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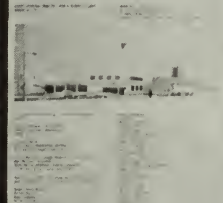
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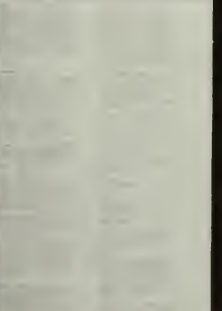
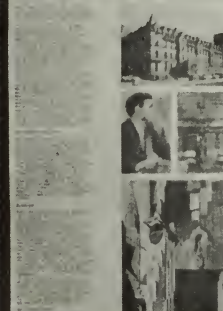
At the bottom of the page, there is a section for "DONORS" with a list of names and their respective donation amounts. The list includes names like "Mr. and Mrs. J. H. Smith", "Mr. and Mrs. R. L. Jones", etc., along with their donation amounts.

We continuously rely on these two elements, identity and diversity. If there is one suggestion I can make, it is to keep those two elements always in mind, because they really help.

# The Architectural League of New York



# The Architectural League of New York



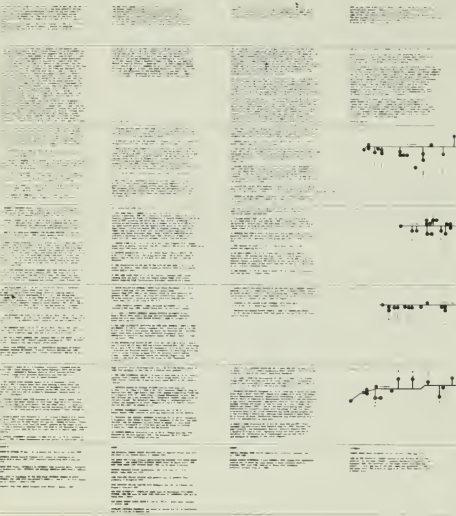




We also designed some invitations for a dinner for the designers Charles and Ray Eames. The invitations were printed on different colors of tissue paper and were in all the glasses, so that the whole thing was colorful on all the tables, reflecting the Eames's joyful approach to design.



Now let's look at a poster for the Beaux Arts tour of buildings in New York. It's a marvelous photograph by the architectural photographer Cervin Robinson of the Customs House in New York. On the back of it, again in typewriter type, there are descriptions of every building and tour, street by street, in that particular area.



I said before that the identity of the League was maintained by the consistent use of Garamond and typewriter type. But I also said before that the lion tamer must not stay in the cage too long, or the lion will bite. When we had to do an Architectural League poster dedicated to Art Deco, we changed the type. We used Futura type, which is much more appropriate in that particular case. This is exactly the kind of freedom we always have. In one case we changed the typeface, but in the next case we went back to the regular setup. Doing that gains effectiveness and recognition at the same time.

MOORE COLLEGE OF ART

[illegible]

MOORE COLLEGE OF ART



In another two-column treatment the expression is very different. One is very quiet, very informative; the other is another kind of event, a one-person show.





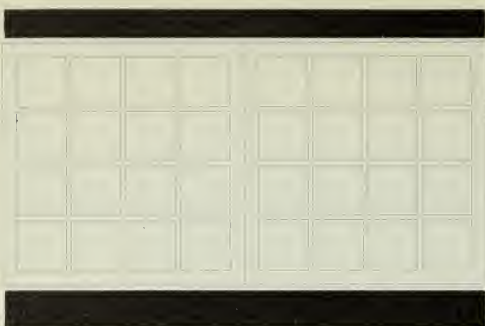
in some other treatments we showed how the typewriter could also be enlarged effectively.

FACULTY  
EXHIBITION  
JAN. 25/FEB. 27  
EVENING  
JAN. 25 7/9 PM.  
HARRY ANDERSON  
JOHN BENSON  
JOYCE BORDEN  
VICTOR CARLSON  
THOMAS CHIMES  
JOHN CONSTANZA  
JERRY CRIMMINS  
GERRY EVANS  
CHARLES FAHLEN  
MAYO BRYCE  
VICTOR CARLSON  
THOMAS CHIMES  
JOHN CONSTANZA  
JERRY CRIMMINS  
GERRY EVANS



Although we used this program for all the Moore College publications, the grid for the catalogs was a slightly different proposition. Catalogs of paintings of course include illustrations of all sizes. A painting cannot be cropped just to fit the grid, but there must be a starting point. In one case, for instance, we centered all the paintings. That means that we used these two axes of symmetry for the whole thing, but the copy starts on the position indicated by the grid. Any painting could be shifted wherever necessary, but the type would return to the same position.





We worked out still another grid for the Moore College alumni journal.



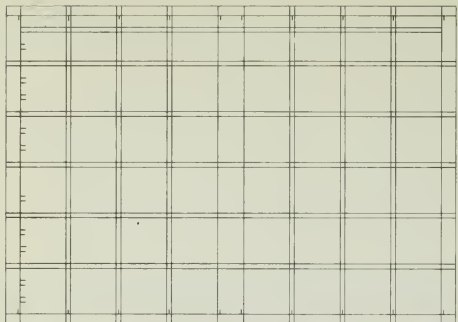




## Knoll

For the last ten years Vignelli Associates has designed all the graphics for Knoll International. In the 1960s we used a very slick image. All Helvetica throughout, very businesslike. We wanted to represent the advance management, in a sense, the modern top management; we wanted to illuminate management, just as a large corporate headquarters is set off when it uses good contemporary architecture.

So the image of Knoll during the 1960s was very corporate. Things have changed a lot in our society since the 1960s, so now, in the 1970s, we thought we should change the accent in our communication. We developed the idea of not doing slick brochures anymore but instead doing something like a tabloid. This reflects the influence from the underground press filtering up to the corporate level.

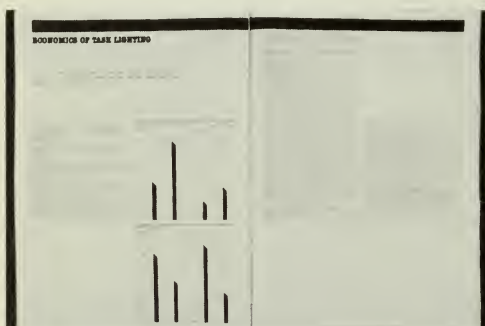
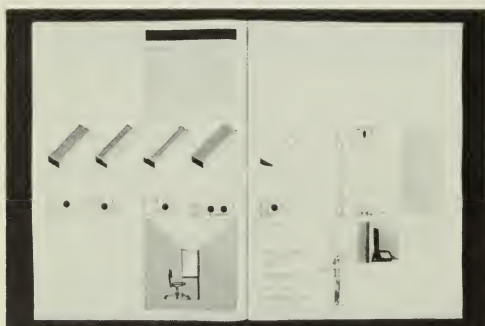


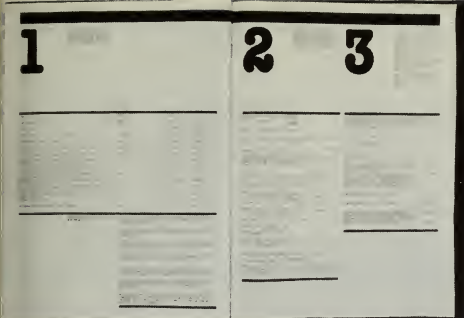
We decided to use a tabloid, which is like a small newspaper printed on newsprint, set with the typewriter, and using photolettering for the headlines. We had the same grid for all the uses in this tabloid.

For the basic structure of the cover we have a black band at the top, holding everything, with photolettering and the Knoll logo.

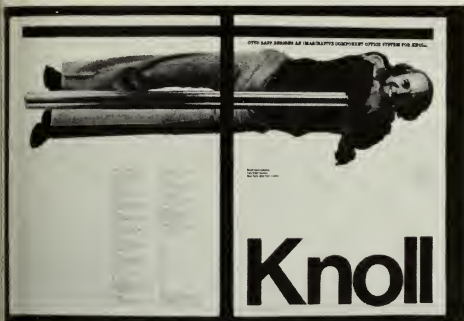


We did the layout on a grid of two-column width, the text all typewritten and reduced. Again I stress the fact that the cost of production using the typewriter instead of typesetting is very little. The cost of a newspaper like this, of a tabloid like this, is something like fifteen or twenty cents as opposed to a dollar for a typeset brochure. So it is easy to see that many more people can be reached. Of course, on the other side the brochure, being slick and expensive, will probably be kept, while the newspaper has the tendency to be thrown away. So there are pluses and minuses on that.

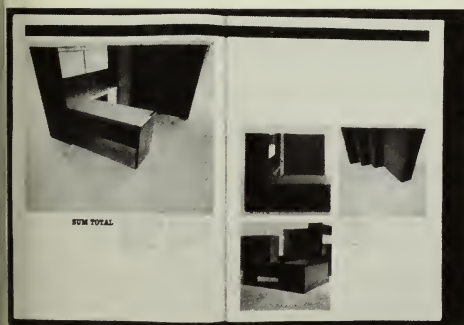
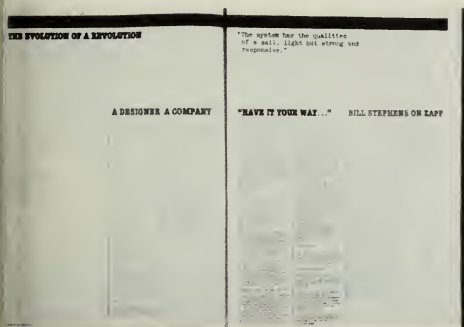




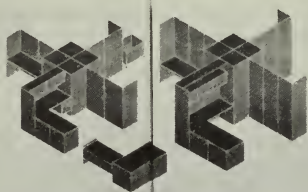
The funny thing, however, is that, since this goes to the architectural community, when the people receiving it understood that the paper was a recurring thing, they began keeping it, they put on the folder so they could keep the information and retrieve it.



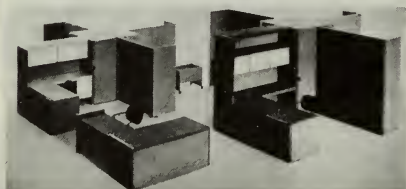
Another tabloid on furniture designed by the designer Otto Zapf used four colors on the front and back, so we also used color for the type. The use of color in the typography helps to take away from the boredom.



SPACE FOR 8



PANORAMIC OF 8



SOME VARIANTS



PUTTING IT BY THE COVER





Gae Aulenti designs a collection  
for your house.  
Gae Aulenti crée une nouvelle  
collection pour votre maison.  
Gae Aulenti hat eine neue  
Wohnmöbel-Collection für Sie  
entworfen.  
Gae Aulenti crea una nuova  
collezione per la casa.

# Knoll

When we designed for the residential area of Knoll, we went away from Helvetica and used instead a Bodoni, which I redesigned (with apologies to my countrymen). I felt that the Bodoni needed revision, because our taste for type has completely changed. The advent of Helvetica completely changed our graphic perceptions and our taste for type. In Helvetica the height of the capital letters is much shorter in relation to the height of the lower-case letters than in any other classic typeface, and the possibility of making the type tighter has also by now become a part of our perception. So we took Bodoni Bold and used a smaller upper case with a larger lower case—for instance, a 60-point upper case and a 72-point lower case. I also made other height adjustments to reduce the height of the type.



We did another tabloid for a line of furniture designed by an Italian designer, Gae Aulenti. It seemed to me a good idea to go to Vicenza, near Venice in Italy, to photograph this line in a villa designed by the sixteenth century Italian architect Andrea Palladio. I remembered that the villa had frescoes that extended down to the floor. What I wanted to do was to fill these pictures and create an impression so unusual that it would be retained as the image. When we think of the Barcelona chair, we always think of Mies van der Rohe's beautiful Barcelona pavilion; that is the image that has stuck in our minds.

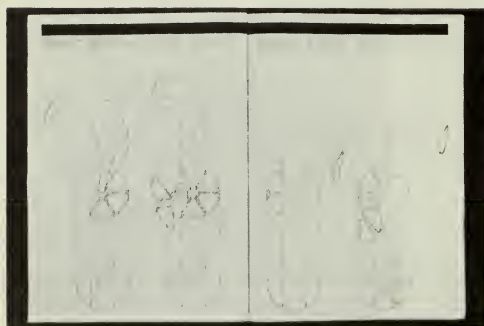




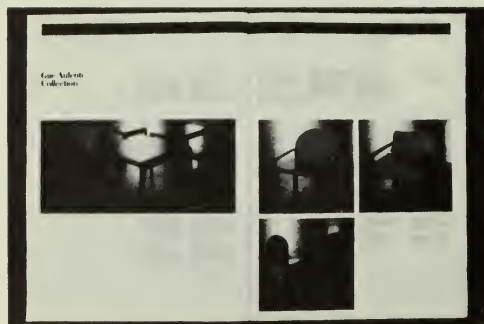
What I wanted to do in this case was to put this line of furniture in a surrounding of classicism, elegance, and value that would be associated with the furniture. I didn't want to have any people in the picture; at the same time I did want people in the picture.



We had a lot of fun there. We went to the baker and invited him to the villa. I showed him a particular bread that was in the fresco and asked if he could make the same kind again. So it was kind of fun.



We arranged the catalog to show details of the furniture on one side and then the exact descriptions of the things on the other side, so all the necessary information is available. An emotional level on one side and the objective value level on the other side.



*Q.: In government agencies there is a lot of copy change. I'd like to know how much control you demand over the size of the copy once you start into the project.*

A.: Some time ago we designed a newspaper, one of the very few that I know had been designed with grids. The newspaper had a certain number of modules. Every module contained so many words per line and so many words per module. Let's say for the sake of simplicity that each module was 100 words. The people on the editorial staff automatically knew that they had to write in modules of 100. So the editor would tell a reporter to write 300 words, or 500 words, or 1,800 words in an article.

What that means in terms of layout is that if there are, let's say, 1,200 words, then there are 12 modules. With twelve modules, the text can be organized into two columns of six modules each, or four columns of three modules each, or three columns of four modules each.

So this system provides great freedom in setting up a page layout within the time framework typical of newspapers. Obviously, discipline that is imposed on the designer must be imposed on the editors. If a grid system is set up, and it requires so many words per module, the copywriter must stick to it. The other thing is, if there is a good relationship between the people putting the publication together and the people writing, the coordinator can ask the writer to cut two or three lines here and there, and the writer will agree. There should be this kind of relationship.

Use of grids, of course, trains the mind to think in terms of modules, which are the greatest thing in terms of controlling space. Two thousand years ago the Roman architect Marcus Vitruvius used nothing but modules; Palladio used nothing but modules; the French architect Le Corbusier used nothing but modules, not to mention Mies van der Rohe, who did nothing but work with modules. It is in the great tradition of controlling space to work with modules. It is in the great tradition of mess not to do it.

# Nomination and Election of the President and Vice President of the United States

Including the Manner of Selecting Delegates to National Political Conventions

Compiled by Thomas M. Durbin, Rita Ann Reimer, Thomas B. Riis, Congressional Research Service, Library of Congress for the United States Senate Library under the direction of Francis R. Valvo, Secretary of the Senate

March 1976  
Printed for the use of the Office of the Secretary of the Senate

U.S. Government Printing Office, Washington: 1976



Public Law 92-158, 92nd Congress, H.R. 8630 Nov. 18, 1971

## An Act



86 Stat. 485  
Nurse Training Act of 1971

To amend title VIII of the Public Health Service Act to provide for training increased numbers of nurses.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

### Short Title; References to Act

Section 1 (a) This Act may be cited as the "Nurse Training Act of 1971".  
(b) Whenever in this Act an amendment or repeal is expressed in terms of an amendment to, or repeal of, a section or other provision, the reference shall be considered to be made to a section or other provision of the Public Health Service Act.

### Construction Grants

Sec. 2 (a) Authorization Level.—Section 801 (42 U.S.C. 296 (a)) is amended to read as follows:

"Authorization of Appropriations for Construction Grants.—Sec. 801. There are authorized to be appropriated for grants to assist in the construction of new facilities for collegiate, associate degree, or diploma schools of nursing, and for grants to assist in the replacement or rehabilitation of existing facilities for such schools, \$35,000,000 for the fiscal year ending June 30, 1972, \$40,000,000 for the fiscal year ending June 30, 1973, and \$45,000,000 for the fiscal year ending June 30, 1974."

### (b) Federal Share.—

(1) Clause (A) of section 803(a) (42 U.S.C. 296(a)) is amended (A) by inserting "(i)" immediately before "for a project" the first time it appears, (B) by striking out "and in the case of a grant" and inserting in lieu thereof "(ii)", (C) by inserting "and (iii) for a project for major remodeling or renovation of an existing facility where such project is required to meet an increase in student enrollment", immediately before "such amount", and (D) by striking out "66 2/3 per centum" and inserting in lieu thereof "75 per centum".

(2) Clause (B) of such section is amended (A) by striking out "66 2/3 per centum" and inserting in lieu thereof "75 per centum" and (B) by striking out "50 per centum" and inserting in lieu thereof "66 2/3 per centum".

(c) Loan Guarantees.—Part A of this title VIII is amended by adding after section 808 (42 U.S.C. 296g) the following new section:

82 Stat. 738

"Loan Guarantees and Interest Subsidies.—Sec. 809. (a) In order to assist nonprofit private schools of nursing to carry out construction projects for training

Q.: Why don't you tell us how you redesigned the Senate papers?

A.: The design of the book as it was before was very traditional, nothing changed since it was originally designed. I was in Paris recently and I was looking at some documents, some books published in 1847. They were exactly like the Senate papers—slightly better, as a matter of fact—but I was really shocked when I saw that these books had the date 1847. That's really exactly what the Senate papers looked like. The design didn't look bad just because it was old—that, if anything, would have been good. It looked bad because it had been completely taken apart over time by a series of unrelated interventions, none of which were guided by an overall structure.

One bad characteristic was the habit of indentations ad infinitum. Of course they ate up the whole column. As working tools, these papers had no space for writing notes. And of course anyone working with these documents must be able to make notes on them. After all, they aren't novels that one sits down and reads from the beginning to the end. These are legal matters.

Our first concern was to provide a structure, and we did a grid that related to the point size of the type. We thought the type used on this publication was good enough; it gave a certain sense that it was a government paper. I cannot see a publication like this done either in Garamond, which would be too literary, or in Helvetica, which would be too technical. Furthermore, the existing type had a nice continuity with the past. So I thought we could keep the type and still achieve a design that is contemporary because it is structured.

For the cover design we simply projected from the existing structure. On the inside, we provided the extra space that was needed for making marginal notes without changing the number of words on the page. The new format, with wide inside margins, also made it easier to read, because the binding generally is done with staples, so the book really cannot be opened all the way, and the text tends to disappear into the gutter.

July 12, 1976—Democratic National Convention convenes in New York City.  
August 16, 1976—Republican National Convention convenes in Kansas City.  
November 2, 1976—General Election in all States.  
December 15, 1976—Date of meeting of electors (Electoral College).  
January 6, 1977—Counting of electoral votes by joint session of Congress.

# I. Presidential Preference Primaries

Primary date	Last day for filing declaration of intent to participate in caucus	State
Feb. 24	Dec. 26	New Hampshire
Mar. 2	Jan. 2	Massachusetts
Mar. 2	Feb. 10	Vermont
Mar. 2	Feb. 10	Florida
Mar. 16	Dec. 29	Illinois
Mar. 23	Feb. 3	North Carolina
Apr. 6	Feb. 19	New York
Apr. 6	Mar. 2	Wisconsin
Apr. 27	Feb. 17	Pennsylvania
May 1	Feb. 2	Texas
May 4	Mar. 1	Alabama
May 4	Mar. 5	District of Columbia
May 4	Feb. 10	Georgia
May 4	Mar. 15	Indiana
May 6	Mar. 4	Tennessee
May 11	Mar. 15	Nebraska
May 11	Feb. 7	West Virginia
May 16	Mar. 26	Maryland
May 16	Mar. 19	Michigan
May 25	Apr. 25	Idaho
May 25	Apr. 10	Kentucky
May 25	Mar. 16	Oregon
May 25	Apr. 6	Arizona
June 1	Apr. 1	Mississippi
June 1	Mar. 23	Montana
June 1	Apr. 15	South Dakota
June 1	Feb. 28	Rhode Island
June 8	Mar. 25	California
June 8	Apr. 29	New Jersey
June 8	Mar. 25	Ohio

This is a complete selection only; primary where the names of presidential candidates do not appear separately on the ballot and where voters may vote only for National Convention delegates.

Another thing we did was to apply much more restraint in terms of typography. We suggested that they use certain type sizes for different purposes rather than using all kinds of different divisions of upper case, lower and upper case, upper case bold, upper case italic, and so on and so forth. All that doesn't really help, and it's bad visually.

Of course, we also made the same improvement in all the tables. It's amazing how well this was implemented by the Government Printing Office; we had really great assistance from that side.

We thought that the existing binding was fine, providing they used good colors. In the past they used baby blue, baby pink, government green, and so on and so forth. Really, they got the most depressing colors in the scheme. We told them they should use colors with a little more character, like a good brown, or gray, or red. The red they used is not a great red, but it's what they have within their range. They cannot use Champion papers, because they can't afford to buy them. Everything is on a competitive basis, with the lowest price taking the bid, and at the lowest price there never is a great range of colors. Nevertheless, with certain criteria ruling the decision, some good colors can be found.

*Q.: What kind of suggestions would you make to editors or customers who want to put in filler articles or something wherever there is empty space?*

*A.:* It's very difficult to control that. Of course, my theory is that if there is nothing to say, nothing should be said. But there are people who have *horror vacui*—that means a fear of empty spaces—and they have to fill up every space or they can't sleep. Then there are people like me, who are very serene with nothingness. I adore my houses empty, but my neighbors keep asking when the furniture is going to come.





This publication is based on a presentation made at the Second Studio Seminar for Federal Graphic Designers held at the Illinois Institute of Technology, November 10, 1976.

Studio seminars are sponsored by the National Endowment for the Arts as a part of the Federal Design Improvement Program. The seminars give federal designers the opportunity to keep abreast of the latest techniques and methods in design and communication, to solve problems, and to exchange ideas. Participants include designers and their supervisors, photographers, illustrators, typographers, editors, and printing officers.

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U.S. Government Printing Office,  
Washington, D.C. 20402

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